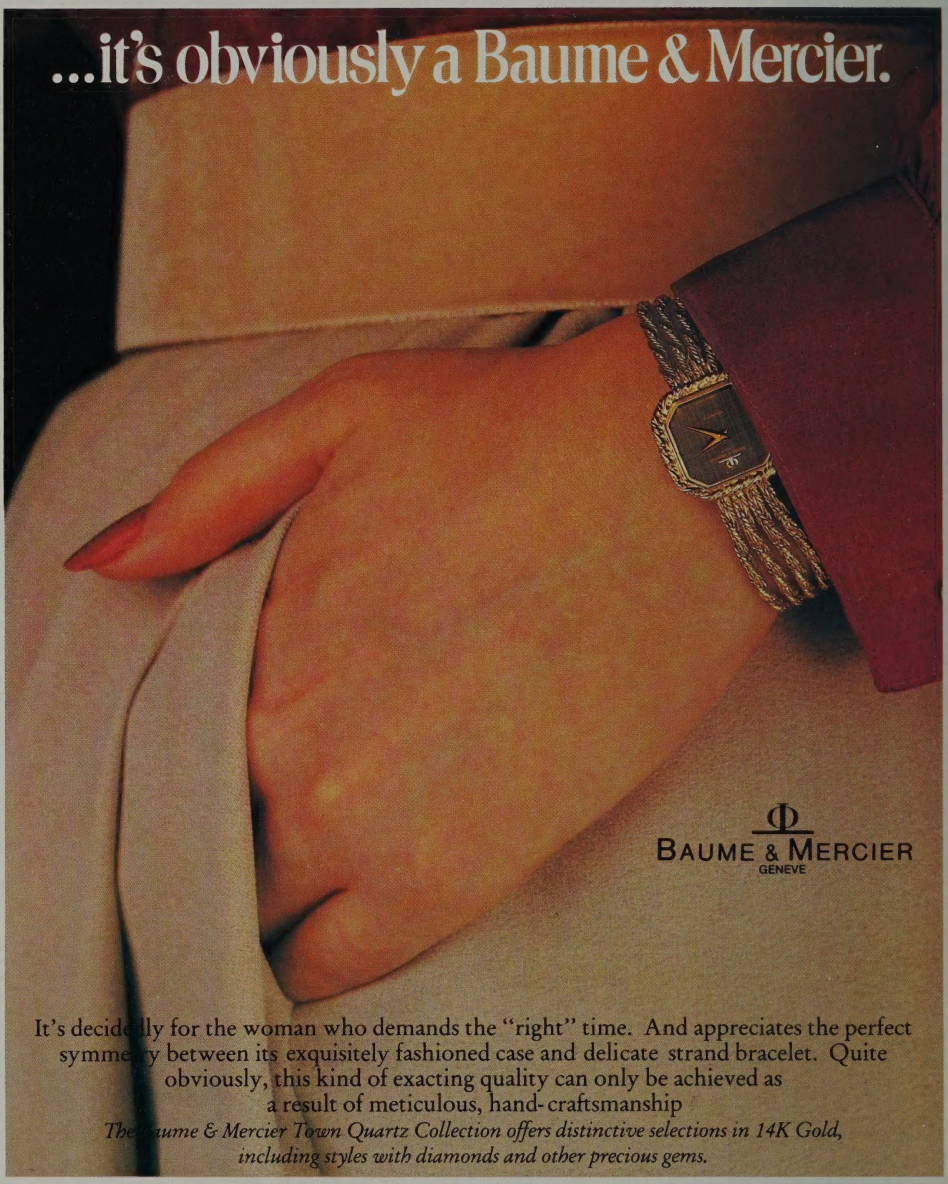
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Volume 2, Number 3 **March 1982**

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Illustration by Howard Green.

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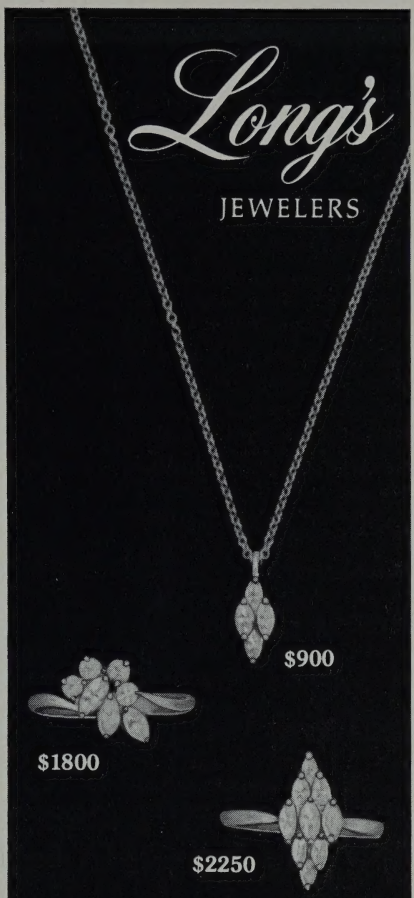
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Face to Face
With Two Make-Up Pros

by Catherine Fitzpatrick

"A little powder, a little paint, makes a person what he ain't," says Jack Stein, 62, a long-time professional make-up artist in the Boston area. In his 50 years in the business, Stein has made up everyone from Herschel Bernardi to Walter Cronkite. Despite his longevity, though, he spends few hours backstage. It seems the sign of a good make-up artist is not how often he appears, but how seldom he is called back — how quickly he disappears!

A good make-up artist transfers his skills to the actor so he is capable of applying the make-up himself. "In the theater, actors do their own make-up. A professional designs the make-up but then it's up to the individual actors to apply it," explains Stein. After an initial lesson, an actor is on his own, but the make-up artist is on call just in case. Sometimes, performers even come to Stein's make-up store/office on the fringe of the Theatre District.

Stein started out in Boston as a juvenile actor with a Yiddish theater group when he was nine. "I was a lousy actor," he laughs. "I was always more interested in watching the actors put on their make-up." By the time he was 12, Stein was being



A younger Jack Stein makes-up the glamorous Arlene Dahl in 1958.

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paid for applying make-up at community theaters.

There seems to be no formal training for make-up artists in the theater, though plenty of "schools of beauty" abound, turning out beauticians whose art is geared more towards fashion than faces. They do make-up, but they don't have the knowledge to make an eight-year-old girl look 90; a man look like a bronzed statue; a woman look like a man or vice-versa. These magical transformations belong to the theatrical make-up artists who, despite their lack of schooling, seem to manage very well.

Another local theatrical make-up artist, Florence Knuepfer, also 62 and affectionately known as "Buddie K," attended Boston's Wilfred Academy of Beauty for six months. But her real training, she says, has been like Stein's: experience. Buddie has worked for The Boston Ballet since 1965. She is the woman responsible for the faces of the children in *The Nutcracker.*

In his 50 years in the business, Stein has made up everyone from Herschel Bernardi to Walter Cronkite.

She only works with the adult dancers when they need help with hair pieces. When not working for the Ballet, Buddie is busy making-up community theatrical and dance groups.

As with any skill, make-up artists pick up the tools and tricks of the trade over years of practice. Usually, make-up artists develop a favored make-up and use it regularly. Some, like Stein, because he's been in the business so long, have changed and updated their make-up. In the old days, recalls Stein, actors used greasy make-up in a stick form ("stick paint"). To get it soft enough to use, they had to apply heat, so the smell of the grease paint often permeated the backstage area. (Hence that old theatrical saw, ". . . the smell of the grease paint . . .") Today, Stein uses an all-water base cake make-up because, he says, "Cake make-up is softer and the finish isn't as heavy. It's the purest type of make-up."

Buddie, though, prefers a well-known commercial type of make-up, which she applies with sponges and her hands. It is completely water soluble so it washes off easily — an obvious advantage when dealing with mischievous youngsters who enjoy experimenting.

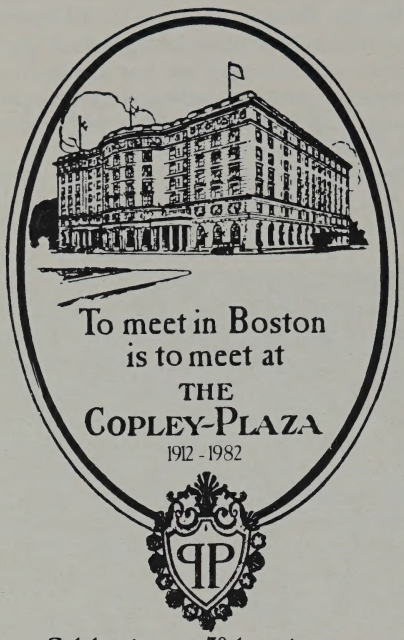
A professional make-up artist's work goes far beyond an actor's face. As Buddie says, "You have a conscience about these things. You want to do a good job." She always reads through the script before a show in order to familiarize herself with the characters. Both Stein and Buddie watch rehearsals so they can study the characters and see how the actors intend to portray them. Says Stein, "You must get to know the personality of the role."

Sometimes, however, problems arise. Stein shakes his head as he remembers an incident early in his career. In a production of *The Man Who Came to Dinner,* actor Monty Woolley, who played the lead role, refused to shave off his beard for the show. After much discussion, writers added two lines to the dialogue which referred to the character's beard. The result, says Stein with a laugh, "Ever since, anyone who plays that role wants to look like Monty!"

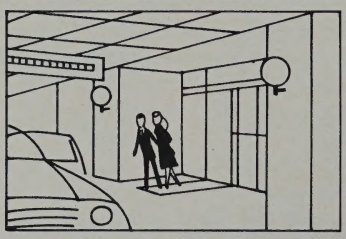
Make-up artists often have very special relationships with actors.

Make-up artists must acquaint themselves with the lighting and set as well as the stage since all components of the theater work together, each affecting the other. Stein discovered this integral relationship the hard way. For one of his first jobs, he had to make-up a chorus line of actors to look like trolls. "It was awful," recounts Stein, the pain on his face as fresh as if it happened yesterday. "I worked so hard and so long on those trolls. But when they went on stage, there were strong blue lights cast down on them and you couldn't see their faces." The blue lighting had offset the color of the make-up so instead of authentic looking trolls, the audience saw headless dancing bodies.

In her work with young children, Bud-



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die has learned to always expect the unexpected. Like most kids, these pint-sized dancers like to experiment with the various make-ups backstage. They are even encouraged to apply make-up so they will learn how to do it themselves. But sometimes their experiments don't turn out so well. Buddie remembers working for a long time to get layers upon layers of glue off one boy's eyelashes. A "friend" had been trying to put false eyelashes on him and obviously didn't have it down to a system yet. Another time Buddie had to draw a mustache on a child who had a slight fever. Here, a technical problem arose. Because the boy was perspiring, the make-up wouldn't adhere. But instead of

Buddie's hectic schedule means making-up about 50 children for each of the Ballet's 33 Nutcracker performances.

omitting the mustache, Buddie experimented and finally found a make-up that worked, just minutes before the curtain rose.

A mustache may seem rather insignificant, but a make-up artist knows that a mustache or beard can be very important. Stein remembers watching a production of *Oliver* in a New York City theater. "The character Fagin came out on stage looking so neat, so neat that it destroyed the illusion. Fagin is supposed to be a mean guy, an evil type, and this guy didn't have a hair on his face. He should have had a scraggly beard or mustache or something."

Once, a beard even solved actor Fernando Lamas' identity problem. About 12 years ago, when he was in Boston to play the King in *The King and I*, Lamas came to Stein with a serious request. "Please do something. I don't want to look like Yul Brynner!" So Stein worked with Lamas, eventually adding a chin piece. The result was a new image for the King and a happy Lamas.

Make-up artists often have very special relationships with actors. Neither can hide very much with all that eye-to-eye contact. "You must get the complete confidence of the actor. Without it you can't be creative. If he's nervous or untrusting it won't work," says Stein. He adds, "In all my years, I've only encountered one woman who was difficult to work with." Stein feels that the more professional an actor, the more likely he is to put himself into the hands of the make-up artist. "It's the new ones, new to the business, that want to do their own make-up instead of allowing someone else to show them. They haven't the real professionalism yet," he continues. It is hard to dispute the man. Covered with photographs of, and letters from hundreds of actors, the walls of Stein's office speak for themselves. He *has* seen and worked on a lot of faces . . . Eddie Albert's, Joan Sutherland's, John Carradine's, Florence Eldridge's, Herschel Bernardi's, Beverly Sills', Tony Bennett's, Beatrice Lillie's, Rose Kennedy's . . . These pictures and more cover all the wall space. The office

The more professional an actor, the more likely he is to put himself into the hands of the make-up artist.

is stuffed with piles of manila folders overflowing with programs from old shows, and cabinets containing theatrical documents and mementoes. His office, like his mind, is a theatrical museum, a file of old shows and actors.

Buddie's mind is undoubtedly a file of people, places, and times. Working as a switchboard operator at Symmes Hospital in Arlington during the day and as a make-up artist in the evening, Buddie leads a hectic life, especially during the Christmas season when *The Nutcracker* is running. Hectic means making-up about 50 children for each of the Ballet's 33 performances. Nevertheless, Buddie manages. "I have to take part of my vaca-

(Continued on page 38)

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Handel & Haydn at Symphony Hall

Thomas Dunn, *Artistic Director*
167th Season, 1981–1982

Wednesday, March 24, 1982 at 8:00 p.m.
Friday, March 26, 1982 at 8:00 p.m.

Thomas Dunn, *Conducting*

Joseph Haydn **Sinfonia 85** 'La Reine'
1. Adagio-Vivace
2. Romance
3. Menuetto
4. Finale (Presto)

Sinfonia 83 'La Poule'
1. Allegro spiritoso
2. Andante
3. Menuet
4. Finale (Vivace)

Intermission

Igor Stravinsky **Concerto in E Flat** 'Dumbarton Oaks'
8 V 38
1. Tempo giusto
2. Allegretto
3. Con moto

Joseph Haydn **Sinfonia 82** 'L'Ours'
1. Vivace assai
2. Allegretto
3. Menuet
4. Finale (Vivace)



Notes
by Joseph Dyer

Haydn's music had reached celebrity status in France long before he received a commission which led to the six "Paris" Symphonies. Fame was his only substantial reward, however, in the days before performance fees and copyright regulations. A thriving industry profited from the unauthorized publication of Haydn's music and the music of other composers passed off as Haydn's. The "Paris" Symphonies were commissioned not by a publisher, but by the prestigious Concerts de la Loge Olympique, an aristocratic concert series under the management of the Count d'Ogny. Haydn could hardly resist the offer: 25 louis d'or for each symphony, plus an extra fee for publication rights.

Haydn set to work in 1785 and produced two (and possibly three) of the agreed upon works (Nos. 83, 87, 85). The remaining three (Nos. 82, 84, 86) arrived in Paris the following year. The Parisian publisher Imbault, who bought the publication rights, seems to have reproduced the order of composition in his first edition of the symphonies which appeared in 1788. The conventional numbering used today derives from a later Viennese edition.

Marie Antoinette, a patroness of the Loge Olympique, developed a particular fondness for the B-flat symphony with its variations (*Romanza*) on the tune *La gen tille et jeune Lisette*. In homage to the queen, Imbault provided a title which would not

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have displeased Haydn: *La reine de France.* The nicknames attached to the other symphonies on this evening's program were coined by an admiring, but undiscriminating public. Neither "The Chicken" nor "The Bear" can be said to reflect the seriousness and maturity of musical thought attained by Haydn in this group of symphonies. It is utterly improbable that Haydn thought of a barnyard animal near the beginning of No. 83, or a lumbering bear in the finale of No. 82. The listener does these magnificent works full justice only by placing them near the summit of Haydn's creativity.

Stravinsky wrote the Concerto in E flat for Chamber Orchestra as a commission from Mr. and Mrs. Robert Woods in celebration of their thirtieth wedding anniversary in 1938. Nadia Boulanger conducted the first performance at the Bliss estate, "Dumbarton Oaks," near Washington, D.C. The Concerto turns to the brilliant contrapuntal interplay of Bach for its inspiration, as Stravinsky himself acknowledged. It is scored for an ensemble of fifteen instruments employed in ever changing combinations of melodic lines to produce richly varied sonorities. Intricacy of part writing, sparkling melodies and frequent changes of meter banish monotony from the well organized and disciplined world created by Stravinsky. For freshness, vitality and sheer exhilaration the "Dumbarton Oaks" Concerto has few equals. Even Bach would not mind a little friendly competition on this level.

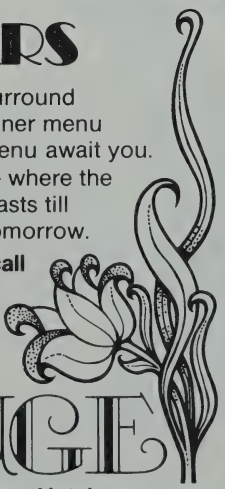
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Gerald Tarack *Concertmaster*
Violinist Gerald Tarack has carved out for himself an unusual career as a freelance concertmaster. He plays on a regular basis with the Mostly Mozart Festival Orchestra, the Symphony of the New World, Clarion Concerts, and the Bach Aria Group. He is music director of the Tarack Chamber Ensemble, a group of 15 musicians who perform without a conductor. Appearances with many different classical chamber orchestras are mixed with dates in the pop recording studio. His unique specialty is in such demand that bookings often stretch out a year in advance. Several dance companies, including the Alvin Ailey Dance Theatre, depend on him to assemble the best professional musicians in New York for their performances. Mr. Tarack has toured Europe, the Far East, and the Soviet Union. As a soloist he has recorded the Hindemith unaccompanied Sonata (Nonesuch), Sonatas of Ravel and Poulenc (Sine Qua Non), and music of Schubert (Vanguard).



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Concertmaster
Wilma Smith
Michael Rosenbloom
Lisa Crockett
Judith Eissenberg
Robert Riggs

Violin II
Mowry Pearson
Judith Gerratt
Velda Kelly
Martha Edwards
Elsa Miller

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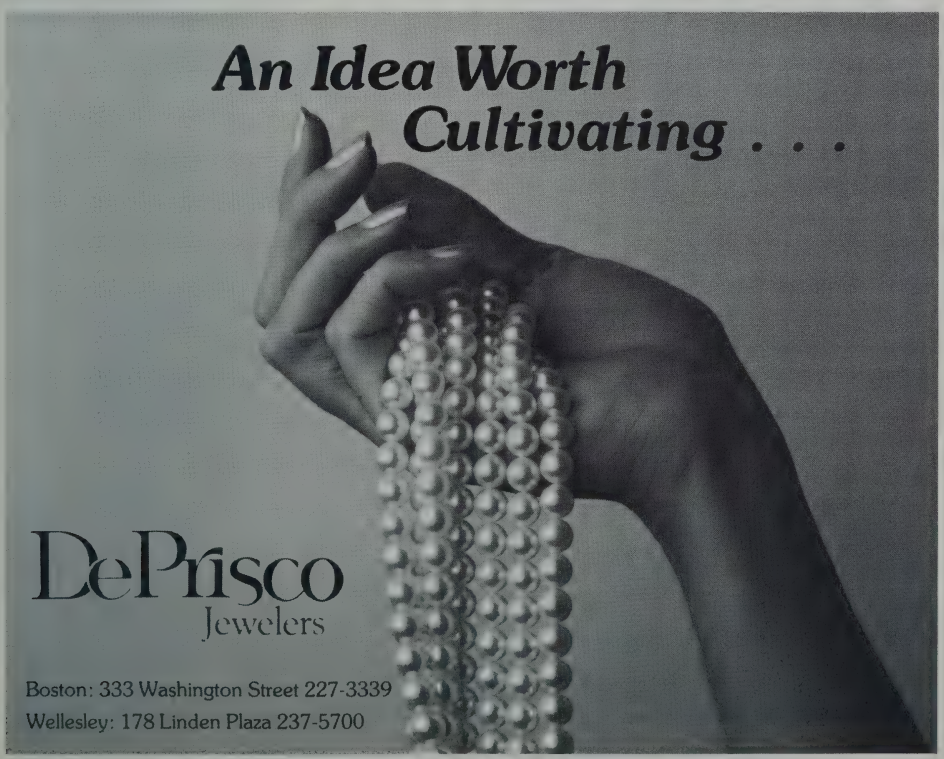
Thomas Dunn, *Artistic Director*
167th Season, 1981–1982

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Saturday, April 24, 1982 at 8:00 p.m.

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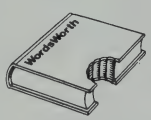
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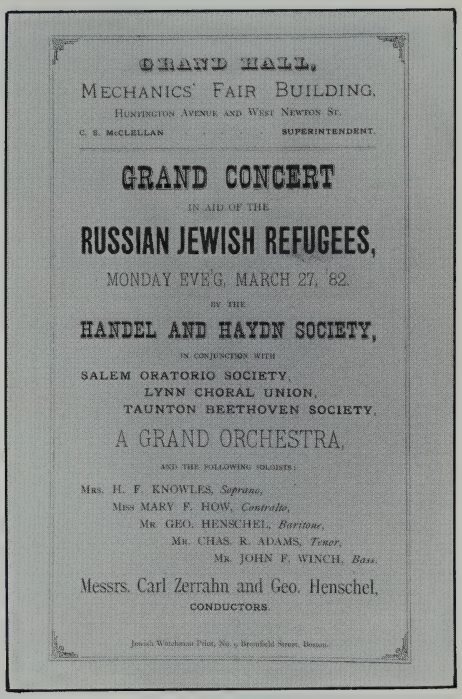
Handel & Haydn:

A History of Patriotism

The Handel & Haydn Society has always recognized participation in patriotic, commemorative or charitable functions as part of its civic responsibility. The Society was present in Faneuil Hall at a memorial service for Thomas Jefferson and John Adams less than a month after their deaths in 1825. Proceeds from a concert in 1833 aided in the erection of the Bunker Hill Monument. Several benefit concerts assisted the Union cause in the Civil War; the end of hostilities coincided with the fiftieth anniversary of the Society's foundation. A few days after the conclusion of the festival held to commemorate this anniversary, the Society took part in Boston's official service of mourning for President Lincoln. (During this season, Julia Ward Howe, who wrote the text of the "Battle Hymn of the Republic," joined the chorus.) The Handel & Haydn Society also participated in the National (1869) and World's (1872) Peace Jubilees organized by Patrick Gilmore.

The year 1882 witnessed two events of this type: a benefit concert for Russian Jewish refugees and a trip to the New York Music Festival. The many Jewish emigrés seeking refuge from persecution in the Soviet Union today give a ring of contemporaneity to that concert a century ago, when Jews were fleeing from severe reprisals following the assassination of Czar Alexander II in 1881.

A committee of prominent Jewish citizens of Boston organized a concert, the proceeds from which would go to alleviate the distress of their coreligionists. To increase the profits from such an endeavor, it was customary for performers to donate their services. An honorary committee of distinguished Bostonians guaranteed wide popular support. The Governor, the Mayor and other leading officeholders lent their names in company with intellectuals (Longfellow and O.W. Holmes), clergymen (Phillips Brooks, Edward E. Hale), music patrons (Henry L. Higginson, Oliver Ditson, George H. Chickering) and officers of the Handel & Haydn Society. Both of Boston's leading conductors, Carl Zerrahn of Handel & Haydn and Georg Henschel of the new Boston Symphony Orchestra, contributed their services.


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The concert, on March 27, 1882, was not reviewed in the press, but the Secretary of the Society, A. Parker Browne, entered this report in the Handel & Haydn records: "The Society took part this evening in a concert given for the benefit of the Jews who are fleeing from Russia. The concert was given in the large new hall of the Charitable Mechanics Association on Huntington Avenue. The chorus consisted of 600, composed of members of the Handel & Haydn, and

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the Salem, Lynn and Taunton Societies. One thousand singers were present, but there being accommodation on the stage for only 600, the rest went into the Hall to listen.

"There was an orchestra of moderate size, but no organ; and several solo singers, Mrs. Knowles, Miss Mary H. How, and Adams, J.F. Winch and Henschel. The choruses were the 'Baal' choruses and 'Thanks be to God' from *Elijah* and 'Hallelujah' from *Messiah*. The Hall proved to be excellent in acoustic quality, but the force employed on this occasion was not commensurate with the size of the Hall. A chorus of twelve or fifteen hundred and an orchestra of one hundred fifty and only the most telling solo voices are of any avail there. The audience was very large, though the night was stormy."

Mr. Browne's estimate of the mammoth forces needed to fill Mechanics Hall may engender smiles today, but a few weeks later the Society travelled to New York to participate in a chorus of 2,700 voices. (For purposes of comparison, this is the seating capacity of Symphony Hall!) The Handel & Haydn delegation, 550 strong, sailed on the steamer *Massachusetts* which served also as a "floating hotel" for the stay in New York.

It required three hours just to seat the army of singers gathered to thunder forth Handel's *Israel in Egypt* in the Seventh Regiment Armory. They had never gathered as a single group previously, but the Festival conductor, Theodore Thomas, had supervised the final rehearsals of the choruses separately. In a review of the performance, the New York *Tribune* heaped praise on Thomas and the visiting organizations, among which was "the Handel and Haydn of Boston, always so sure and so well trained." The New York *World* reviewer threw all moderation to the winds, declaring it "a glorious performance — one to be remembered for life." He commended the "zeal and devotion" to great music which characterized the Handel & Haydn, "one of the oldest and probably the most famous musical organization in the country." In addition to enjoying an apparent artistic success, the members of the Society treasured memories of a pleasant excursion.

Libraries Hold Hidden Theatrical Treasures

by Susan Bonchi

• *Sifting through papers and theatrical memorabilia, researchers at Boston University (BU) discovered that Fred Astaire autographs every pair of shoes he wears for dancing, and that Gene Kelly, unlike other choreographers, sketches his dance steps on paper before staging them. This information wasn't buried deep in some tome on the theater; Astaire's shoes and Kelly's sketches are just a small part of BU's vast — and growing — theater archives.*

• *Ford's Theatre in Washington, D.C., had been shuttered for more than 100 years when the National Park Service decided to restore it in the late 1960s. But the site of Abraham Lincoln's assassination had deteriorated, and the Park Service couldn't find any original designs to help them recreate the theater authentically. Then, a call to the Harvard Theatre Collection at Harvard University netted the Park Service a unique original print of the floor plans, which they used to successfully complete the restoration.*

• *While working in the stacks of the Boston Public Library (BPL), a young employee named John Sullivan taught himself to juggle in order to amuse his coworkers. Though he soon left the library for a show business career, Sullivan always remembered where he got his start. He died in 1956, and 20 years later, the library received all of his papers and scripts. It was a valuable acquisition, because along the way Sullivan had become a star named Fred Allen.*

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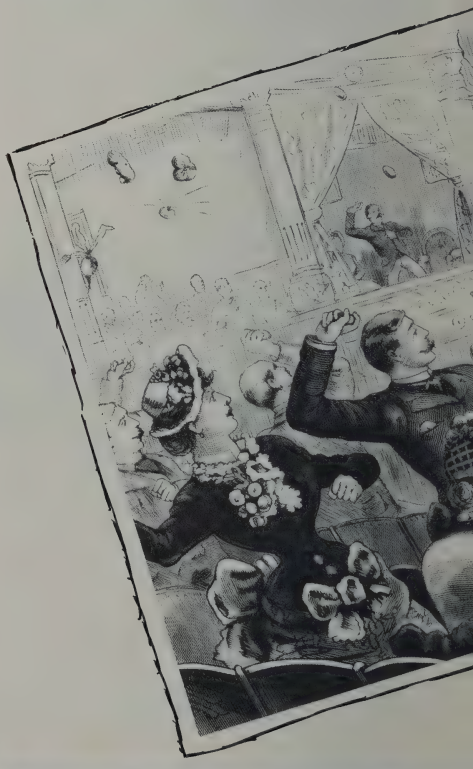
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These special collections at BU, Harvard, and the BPL are by far the most extensive in the area, and they represent a little-known but immensely valuable aspect of the theater. Not only do scholars study the material for academic research, but contemporary authors, actors, designers, and playwrights often use it for work which will be seen on stage, in films, or in books. Last year, for example, a costume designer from the Opera Company of Boston researched period costumes at the BPL for one of the company's new productions. Harvard visitors in the past few years have included actress Jane Alexander when she was preparing to portray Calamity Jane for PBS, and an actor planning a one-man show on the life of John Barrymore.

Just a few of the many popular books containing pictures from Harvard's huge selection include a recent biography of Vivien Leigh, Margot Fonteyn's history of ballet, and Rex Harrison's autobiog-



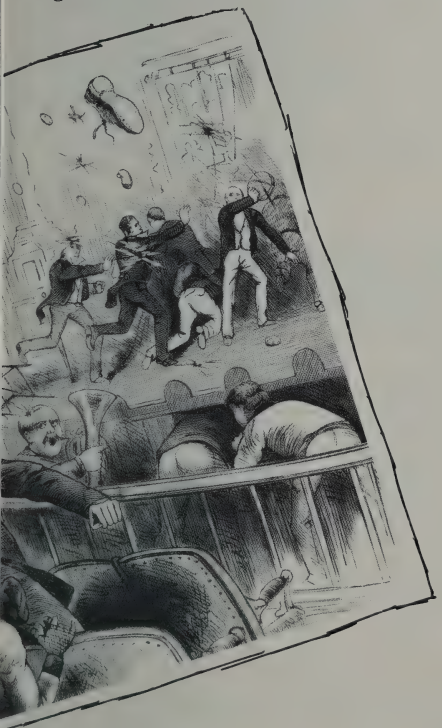
raphy. Robert Toll used 150 Harvard-owned photographs in his story of entertainment, *On With the Show.*

Harvard Theatre Collection

Part of the Harvard University Library, the Harvard Theatre Collection turned 80 on November 19, making it the oldest one of its kind in the world.

It was unprecedented for a university library to acquire non-book material when Harvard professor George Pierce Baker organized the collection in 1901. Baker's assemblage that began modestly with some portraits of British actor David Garrick eventually became one of the largest and most renown theater groupings in the world.

Its focus is the "history of performance," especially the English and American stage and the history of dance. Holdings include a rare 1493 edition of works



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by the Roman playwright Terence, which contains the first known woodcuts of a stage performance; Eugene O'Neill's early manuscripts; and 30,000 glass negatives of photographs by Angus McBean of actors at England's Old Vic and Stratford-Upon-Avon from 1937 to 1964. There are also countless theater programs from Boston and New York, as well as many from around the country and England; in all, more than three million. In fact, in some cases Harvard has a wider variety of historical programs from the English provinces than does England itself.

"Almost any book of major theatrical scholarship starts here," says Martha Mahard, assistant curator of the collection. Besides original manuscripts, books, journals, and newsclippings, Harvard has about 500,000 photographs, 250,000 engraved portraits and scenes, 15,000 scenery and costume designs, and nearly 5,000 promptbooks. Interestingly enough, Mahard says that their 18th-century programs and papers are in better condition than those from the 19th century because the higher rag content in the earlier paper improved its quality.



One of the first known renderings of a stage performance, from Harvard's 1493 edition of Terence. (Harvard Theatre Collection)

Boston University

Before outlawing the practice in 1969, the government allowed tax exemptions to those who donated their personal papers to libraries. But people still contribute their documents today, for rea-

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sons like future scholarship and safekeeping, according to Dr. Howard Gotlieb, Director of Special Collections at BU.

Sometimes, though, donors place restrictions on access to their gifts. BU owns Robert Redford's diaries, for instance, but no one can read them until Redford says otherwise, which could be years after his death. Similarly, the Fred Allen radio scripts at the BPL have been under lock and key since their arrival in 1976, and will continue to be until their copyrights expire.

BU's collection, one of 900 special groups in the school's 20th-century archives, has been in existence for just 15 years. In that time, it has amassed a stunning array of manuscripts, notebooks, photographs, diaries, scrapbooks, and programs — "everything they [donors] have saved," says Gotlieb — relating to 20th-century entertainment.

Just a small sampling of the artists whose papers — letters, diaries, scripts, etc. — BU owns reads like a page from *Variety:* performers Fred and Adele Astaire, Bette Davis, Douglas Fairbanks, Jr., Brooke Hayward, Joan Fontaine, Glenda Jackson, Gene Kelly, Angela Lansbury, Roddy McDowell, Claude Rains, Basil Rathbone; playwrights Mary Haley Bell, Everett Chambers, Helen Deutsch, Simon Gray, John Lahr, Frank Marcus, Arthur Marx, Sam Shepard; producers Jesse Lasky, Herbert Ross, Irene Mayer Selznick.

"If their papers reflect the growth of the theater and film industries, that is the criterion [for acquiring them]," explains Gotlieb. "And, if they will have interest 50 or 100 years from now."

While Gotlieb won't point to any one set of papers as being the archives' most important, he does say that Bette Davis' have special meaning because he spent 10 years trying to get them. BU has "everything relating to her life and career," Gotlieb continues, including scripts, correspondence, journals, scrapbooks, and even the timeclock she punched on her first Broadway show. Once she became famous she hunted for it and kept it as a reminder, presumably, of the early days.



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Boston Public Library

The BPL, considered one of the top 10 research libraries in the country, has two areas of theater information. The general theater collection in the research stacks contains a wide spectrum of books and directories on the American theater, as well as many on British and Irish theater. Their rare book department houses valuable, one-of-a-kind papers, letters, photographs, and manuscripts, as well as books. The Allen A. Brown collection is the richest grouping here, according to Keeper of Rare Books Laura Monti. This contains Americana and programs, scrapbooks, letters, and photographs of Boston theater from 1835 to 1894. The Brown Collection also includes a renown music



section which attracts scholars from around the world, Monti adds.

Besides the scripts from his radio shows, the library's Fred Allen Collection includes photographs, letters, and Allen's personal library. Their Cushman Collection contains everything relating to Boston-born actress Charlotte Cushman, popular during the mid-19th century, as well as some non-Cushman theater memorabilia. When the commemorative Cushman Society disbanded in 1973, its officers voted to give all their holdings to the BPL, along with the $90,000 left in their treasury.

The Jackson Collection completes the library's major theatrical holdings. This is a comprehensive set of 40 years of contemporary Boston theater programs left in 1978 by an usher who had worked at the Wilbur Theatre. Although these could be an inexhaustible research tool,

they are unavailable for use right now because of a problem common to all libraries. Increased costs have made the cataloguing of some gifts prohibitive. The BPL would like to computerize all the material in the Jackson programs — performers, playwrights, directors, etc. — but cannot even set a timetable for the job because of the cost. One result, according to library representatives, is that not all of their material is indexed. So, the clearer the idea researchers have of their project, the easier it will be to accommodate them.

While the material in all three archives overlaps to some degree, each has its own focus. Harvard's emphasis is historical; BU concentrates on personal papers from the 20th century; and the BPL terms its holdings "Americana." And though the collections aren't restricted to scholars or those connected with the theater, all three institutions ask that

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(Harvard Theatre Collection)

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Sometimes these collections can be of unimaginable value. A 1919 *New York Clipper* article tells of Frank Dumont's gift of minstrel playbills and posters to Harvard upon his death that year. The account explained that Dumont, a singer, had searched in vain for a program from his very first performance. Just before he died, though, he heard that Harvard had acquired one. After much pleading, and with the promise that he would have it returned to Harvard upon his death, the university gave Dumont the program less than a week before he died. In return for this kindness, Dumont not only instructed that the program be returned to Harvard, but also that his entire collection, considered to be the best group of minstrel programs in existence, go with it.

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Face to Face With Two Make-Up Pros

(Continued from page 11)

tion time to work for *The Nutcracker."*

Stein too manages, yet his "problem" is not as much a time factor as it is juggling his many interests. His contributions do not stop in the theater; they reach other public arenas. He has made-up many political figures, including John F. Kennedy and Dwight D. Eisenhower. Once, Stein was working with a politician (who remains nameless at Stein's request) whose wardrobe was "really horrible,"

A good make-up artist transfers his skills to the actor so he is capable of applying the make-up himself.

Stein remembers. "It really would have done him no good." So, with only minutes before the man was to speak, Stein, who wore the same size jacket, switched with the aspiring politician.

Despite the glamour of his work with actors and politicians, Stein says he likes the rehabilitation therapy that he does with burn and accident victims best of all. Instead of using make-up to create a new character, he recaptures the *real,* the very personal image that makes individuals, individuals.

We owe it all to Jason's



"I'm going to feel a bit embarrassed being in an ad," she said.

"I think you'll look terrific," he replied. "But who cares? We're not the story, we're just telling it."

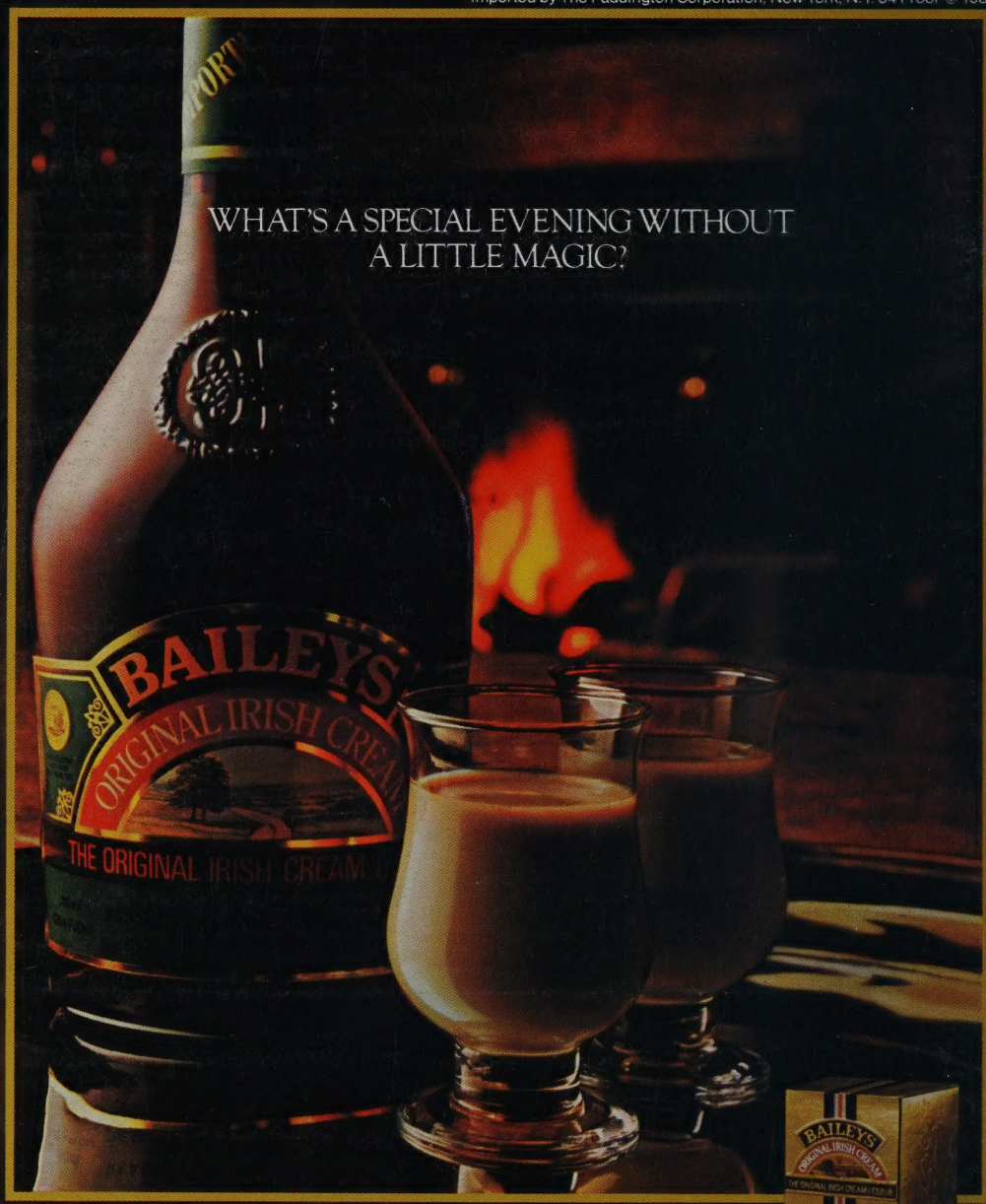
"You mean about how a cocktail at Jason's led to a Quiche Lorraine lunch and then Lobster Princess for dinner and then . . ."

"And," he interrupted, "if this begins a new career for us, we'll owe that all to Jason's, too."

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